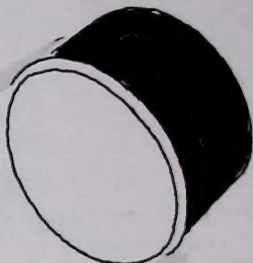


CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 17

TORONTO 2, CANADA

August 22nd, 1931

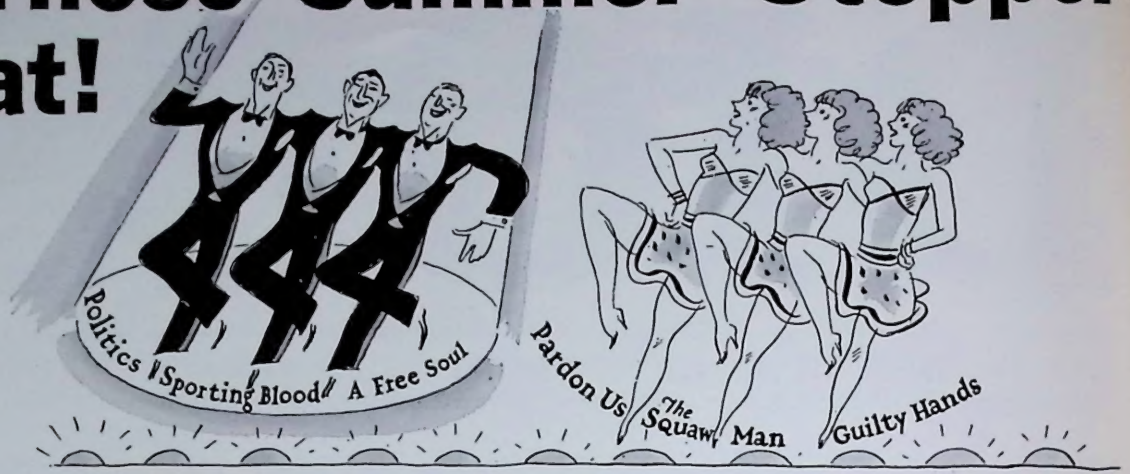


**"HEY! GIVE US.
THAT SPOTLIGHT!"**

(See Inside Cover)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

SURE, Those Summer Steppers are great!



BUT, wait till you see these Fall Flappers grab the spotlight—

The Summer Steppers!

POLITICS—Dressler-Moran screamie in mid-summer kicks your best records right out the window. Some fun, heh?

SPORTING BLOOD—Columbus, Ohio; Baltimore, Md.—first two spots to taste this box-office bon-bon. Clark Gable's in it!

A FREE SOUL—Norma Shearer says: "Even Strangers May Kiss Their Records Good-bye!" It's a pleasure!

And Bob Montgomery in "THE MAN IN POSSESSION" and Ramon Novarro in "A SON OF INDIA" and soon, your darling GRETA GARBO in "SUSAN LENOX"—Ain't we got hits!

And these spotlight-grabbing Fall Flappers!

PARDON US—Laurel-Hardy feature comedy knocks Houston for a loop. Laurel-Hardy leap into front-rank feature class!

THE SQUAW MAN—Cecil DeMille's thrill drama takes the top dough in Providence. Warner Baxter, Lupe Velez in Big Cast!

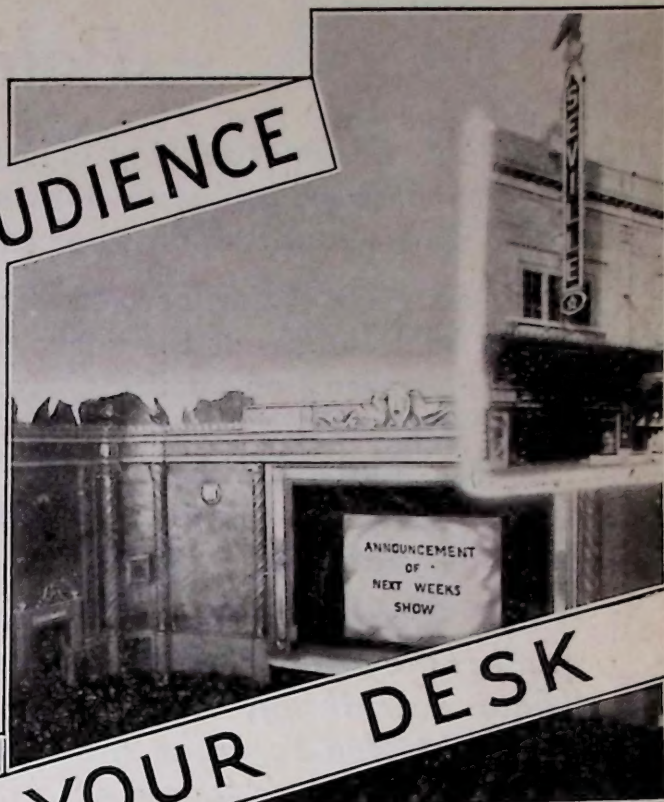
GUILTY HANDS—Coast preview sensational. Critics rave. Lionell Barrymore's crowning dramatic effort. Watch!

One, two, three—and that's just a starter!

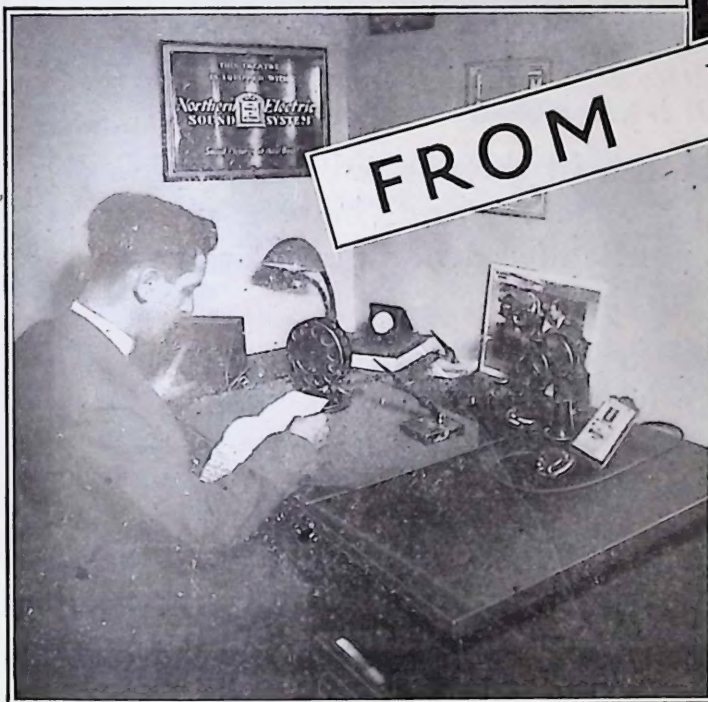
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R.S.P.T. 72

WESTERN ELECTRIC IN U. S. A.

ST. JOHN N.B. HAUFAX QUEBEC MONTREAL OTTAWA TORONTO HAMILTON LONDON WINDSOR NEW LISKEARD SUDBURY WINNIPEG REGINA CALGARY EDMONTON VANCOUVER

Politics

YOUR Editor took the officers of her Ward Association to see "Politics," with Marie Dressler and Polly Moran, at Loew's this week, after your editor had viewed it.

I had a two-fold purpose, the first one was to give the girls one of the best laughs of the season; and secondly to educate them in the game of politics, for despite our knowledge of "all the tricks of the political trade," by which elections are won and lost, Metro-Goldwyn-Mayer's "Politics" reveals a few new and bright ideas, which we in politics can adopt to our feminine advantage.

When Marie Dressler, contestant for Mayoralty honours, advises the girls to go on a strike for twenty-four hours and to "hold everything," figuratively speaking, the contestant had the right idea to make the men understand that Mayor, may not only prove a "horse of a different color," in an election campaign, but it may also be in truth a mare!

And let us not overlook that torch-light parade, with the girls' brass band. What a joy, what a success; and "believe me or not," if ever I run for anything, politically speaking, that parade will be part of my campaign program!

I saw about ten thousand women to every man in the audience, but these men made up in their laughter what they lacked in numbers, they had a good laugh on the political girls and with them!

Dressler and Moran again do great team work, not overlooking Roscoe Ates, as Polly's barber-husband, Polly, the organizing manager of Marie's political aspirations and career; and who, herself achieves the distinction, through Her Worship, the Mayor's appointment, of becoming "Commissioner of Garbage." A laughing finale with wedding bells for the "youngsters" of the story and "everything."

RAY LEWIS,

Editor, Canadian Moving Picture Digest.

Provinces have consented to act as one in Combine Film prosecution, sharing expenses—Winnipeg Conference of Legal Representatives soon.

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RAY LEWIS

Editor and Managing Director

Vol. 23, No. 17

TORONTO 2, CANADA

August 22nd, 1931

Concerted Provincial Action on Combine



THE SUGGESTION by Attorney-General R. H. Pooley, K.C., of British Columbia, that the other Attorney-Generals of the various provinces co-operate in reference to the White Report in the Government Investigation, appears to be the only sound manner of approach in reference to the control of Canada's screen by a Film Combine.

The operations of the Combine have not been confined to any one province, but throughout the Dominion of Canada; and therefore the most effective manner of coping with the situation, and "effecting a cure" is to take Dominion action.

Incidentally Famous-Players Canadian operates under a Dominion Charter; and the "dead bodies of Film Independent theatreowners" are strewn across the path where this Charter functions!

If the U. S. Film Industry aids, or accepts the Paramount-Publix control, for a pseudo-security, by way of Film contracts, let this Industry be advised that it will prove one of the most unprofitable profits which it has made.

If the British Interests are flattered into inaction, by a few play dates here; and believing that at last they are going to be given a fair competitive film chance, let them be advised that their only security lies in the British control of Canada's screen; and an ample supply of quality pictures!

If English producers made a canvass of Canada, they would be amazed to discover the effect of the anti-British film propaganda on theatreowners and the public.

Let us not fool ourselves, "British and Bad" has been doing twenty-four hours work here in Canada, for years; and still working by utilizing the "cheap quota pictures," which were occasionally released, to furnish the "facts" to back up this propaganda.

If "all is fair in love and war," all has certainly been "fairly foul" in the anti-British film war; and the war of elimination which has prevailed in the U. S. Industry, by Paramount-Publix particularly, for it is this organization's policy of world control which has gathered unto itself numerous officials from various companies it has absorbed, affiliated; and it is the policy of these officials to aggrandize themselves, which is wrecking Paramount-Publix and the U.S. Film Industry!

Although Adolph Zukor is president of this company, and is responsible for many of its operating policies, the colossal blunders of this company have been made by certain executives who had to be "doing something to somebody" in order to find an excuse for their inexcusably high incomes.



RAY



RAY LEWIS

PRESENTS

WE ARE to have a British-controlled chain of theatres in Canada; and it is no secret that your editor is supporting and promoting this British Film Enterprise. Announcements are at the present time somewhat premature, but since there are many rumours in circulation concerning this British circuit of theatres, it is our duty to make our position in the matter understood.

Ray Lewis, in co-operation and for a British group of Film Interests and financiers has been requested to submit a report of available theatres in Canada, with a view as to their suitability. The plans will include the construction of six first-run houses in key-centres. Real Estate valuers are at present engaged in submitting reports.

The necessity for such a British circuit in Canada is obvious. In the News of the World, July 19th, 1931, there is an interesting article headed, "U. S. Film Octopus," with a survey given of the film situation in the various Dominions of the Empire. The article commences with this salutary information, "Appointed to investigate the question of film distribution in Canada, Mr. Peter White, Federal Royal Commissioner, has reported that a Combine controlled by United States interests exists in the Motion Picture Industry in the Dominion, to the detriment of the distribution of British Films.

"This is a disquieting state of affairs, but even more alarming are the facts that have been placed at our disposal by an eminent authority on the Cinema industry throughout the World."

The article continues, "While under the Films Act of 1927 British production has undoubtedly been stimulated, British Cinema Markets, nevertheless, are in a deplorable condition.

"The major part of the British market is now chiefly in the hands of the Fox Film Corp. of America through its wholly-owned subsidiary, the United Investing Corp., which owns control of the Metropolis and Bradford Trust Co., which in turn owns 65 per cent of the ordinary shares of Gaumont-British Theatre Corporation.

"THE Gaumont British owns or controls over 330 of the best theatres in Great Britain, while about 16 other desirable theatres are controlled by the Paramount Company.

"In Canada Famous Players Lasky Canadian Corp., which is a subsidiary of Paramount, owns or controls 136 theatres, which represent the best part of that market.

"In Australia a Fox Film subsidiary controls the so-called Hoyt circuit of about 90 theatres, and Paramount controls the other major circuit. Both operate under a

joint buying and operating agreement, which controls the only part of the Australian market that is worth anything.

"In South Africa the Cinema Theatre Trust, controlled by the Schlessingers of New York, dominate the market, while in India the Madden Theatres are the largest theatre-owners, and American Pictures admittedly consume at least 85 per cent of each of these markets.

"In New Zealand, in 1929, out of 644 pictures shown, 569 were said to have been of American origin, 58 British, 12 German and the remainder from other countries."

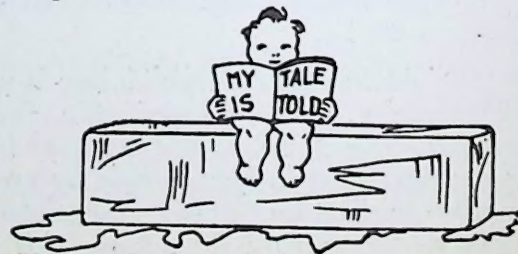
The article, prominently displayed, closes with this statement, "no domestic cinema producing industry can possibly survive this type of murderous competition, even when stimulated with quota laws, which will soon be largely nullified by the production of American pictures in England under patriotic titles."

Paramount's production at Elstree of "These Charming People" with Cyril Maude, is said to be one of the best of the English productions, this is subject to question! It is an adaptation of Michael Arlen's stage play. Cyril Maude as Colonel Crawford much surpasses his screen work in "Grumpy," where it was evident Maude was in need of screen advice.

WHILE we have in "Observations" been discussing the excellent work of the F. B. I., we await the details of the scheme for organizing and facilitating the distribution of British films throughout the Dominions, plans which the F. B. I. is working out in conjunction with the Colonial Office. The official support of the Colonial Office and its overseas representatives will prove a powerful factor in the development, as well as the application of this Empire-wide program.

In view of all these activities, may we mention again that the control of a nation's Film Industry is first in the control of its theatres; and we in Canada are moving toward such control, not with a view to shutting out American-made product, for such a policy directed by the U. S. against British Films has proved a boomerang, but for the purpose of using this screen for British Film Trade, as well as for the dissemination of British ideals, and the promotion of British institutions!

America has taught us the Power of the Screen, to what great and base use, it can ascend, or descend. We want that power for ascent!



"News of the World" neglected to report that the A.B.C. Ltd. subsidiary of B.I.P. own or control about 150 theatres in Great Britain

The New Film on Broadway

By Betty Ross

"BAD GIRL," based on Vina Delmar's novel; directed by Frank Borzage; produced by the Fox Film Corporation.

The film version of this popular novel promises to be even more universal in its appeal than the book itself. With masterful direction and acting this simple tale of tenement life is so tenderly portrayed that the warmth and sincerity of the characters touch the hearts of the most blasé audience.

The dialogue is sometimes slangy but always clever and natural to the people who speak, and there is a spontaneity about the speech that is delightful. The story is as follows:

It is a year in the lives of two young people, beginning with their first meeting and ending soon after the arrival of their first born. Eddie Collins, who works in a radio store, is a serious young man who saves his pennies, being ambitious one day to own his own business. He speaks his mind to Dorothy Haley in his first talk with her, but in spite of his facetious utterances he eventually falls in love with her. Edna Driggs, Dorothy's friend, invariably makes Eddie bristle, but she gives him as good as he sends. In fact Edna has more real faith in Eddie than his wife has during some of the happenings in this story. Edna and Eddie can therefore be set down as friendly enemies.

Eddie decides to surprise his wife with a new apartment so one day he secretly furnishes the new place and then takes his wife there pretending they are visiting friends. At last he tells her that she is in her own apartment.

The kindness of Dr. Burgess who delivers the new baby is a fine sequence in the picture. Not only does he give his services free, but he presents the infant with a fifty dollar check.

There are many other touching scenes rendered in a way that is not too sentimental thanks to the artistic acting of the cast. Sally Eilers is lovely and capable as the heroine and Mr. Dunn gives an excellent performance as the young man of the tenements. Frank Borzage's work as director of this film is greatly responsible for its success.

* * * *

"SPORTING BLOOD," based on Frederick Bazlitt Brennan's story, "Horseflesh;" directed by Charles Brabin; produced by Metro-Goldwyn-Mayer.

A story of the race track with all the thrill and glamor of its picturesque life is graphically portrayed in the picture "Sporting Blood." The main character in the film is the horse "Tommy Boy" and his career from its very beginning is traced to the peak of his racing life. Through it all the colorful background of the crowds, trainers and gambling men lend much dash to the plot.

The story starts when the colt is born. Trained by Rellence, he is sold to a millionaire sportsman. The latter, after racing the horse honestly, sells him to another who merely wants to make a gift to his wife. After that he passes into the hands of the gambler, who ruins him. When the gambler is shot, his girl takes the horse back to Rellence. At the end there is a movie-esque touch when the jockey, ordered by another gambler to "pull in," discovers that the heroine has cut the reins, so that the horse can win any way.

Clark Gable is in his usual brilliant form as the

friend of the gambler. Madge Evans makes a penitent heroine, and Lew Cody, Ernest Torrence and Marie Prevost contribute excellent bits of acting.

* * * *

"BOUGHT," based on the novel "Jackdaws Strut," by Harriet Henry; directed by Archie Mayo; produced by Warner Brothers.

The triumph of real love over money and luxury is the theme of this fascinating story of a pretty blond girl alone in a big city.

Constance Bennett is the girl who has been brought up by a kindly indulgent, hard working mother who has kept her daughter in ignorance as to her father. He is vaguely alluded to as some vulgar person whose loud mannerisms caused aversion to replace her love for him. The mother dies and Constance is left alone in the world. She gets a position as a clothes model where she attracts the attention of a Mr. Meyers, an elderly man who takes an unusual interest in the pretty girl, presenting her with books and later with money. Then two young men enter her life, the first a writer played by Ben Lyons, and the second a rich play boy. Ben Lyons succeeds in establishing himself as an integral part of her life with his boyish winning sincerity when the play-boy comes along and dashes her off her feet by his flattering attentions and gifts. The manner in which Miss Bennett is finally brought to realize the futility of social grasping is very well brought out. There are some beautiful scenes of fashion shows, the moon at Newport, and social functions that add greatly to the unfolding of the plot. The final discovery that Mr. Myers is none other than her own father makes a very dramatic scene filled with pathos and emotion such as Miss Bennett alone can create.

The name of the Famous Lasky Film Service Limited, Winnipeg, has been changed to "Paramount Film Service Limited" being the new name of the corporation at its place of incorporation, according to an announcement of Hon. D. L. McLeod, Provincial Secretary for Manitoba.

FOR SALE

Theatre Seats—

500 upholstered seats and back.....	\$2.50 each
250 upholstered seats.....	2.00 each
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SACKVILLE. N.B.

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Projectionist, Grade A. Employed but dissatisfied.
References.

BOX 11 — DIGEST

A general meeting of Independents has been called at the Prince George Hotel, for Wednesday, August 26th, Toronto

Observations



By The Editor

PRODUCERS state, that within a month, they will be prepared to move into the public schools of the United States; and that instead of 150 prints of a subject, 150,000 copies will be made.

Sixteen millimeter stock with the sound track will be the standard for schools; and a new organization will be built up within the producing organizations.

Meanwhile it is reported that the Morgan, Rockefeller and Kuhn-Loeb interests are not interested in the stir within filmdom, the bankers have decided that if educational pictures go into the schools, the Rockefeller Foundation, or another organization of this kind will undertake the work, for the Rockefeller Interests, under Government supervision.

* * * *

It is the beginning of important events in Motion Pictures; and if our Showmen are showmen and business men, they will stop endeavoring to eliminate each other, they will consider the National angles of the respective countries in which they are releasing Film, in order to elicit public good-will and strengthen their position, for there is a movement to take the Industry of Films out of the power and control of our Showmen; and that some of these Showmen deserve a big dose of the medicine they have forcibly been administering to others, goes without question.

* * * *

RECENTLY there was a demonstration of educational pictures in England, at the Holborn Restaurant, where according to The Daily Film Renter, of London, "30 nationalities" were represented, composed of students in attendance at the City of London Vacation Course in Education. This course was founded by Sir Robert Evans in 1922.

Meanwhile the F. B. I. and T. U. C. of England are scheduled to have a joint meeting to consider the question of increasing British production with arguments likely to be stressed urging an increase in the Film Quota to 50 per cent.

* * * *

IT IS reported that this move may retain £2,000,000, approximately ten million dollars in Great Britain, if adopted. The unemployment problem plays a prominent part in the plans as suggested.

Producers and distributors have assured the F. B. I. and the press that the 50 per cent quota can be met. There are now 120 British films scheduled, and it is said, that with twelve months' notice, an output of 200 would easily be available. Approximately 400 features are necessary, and this would indicate 200 imported American films, not taking into consideration film imports from other countries.

* * * *

IN ADDITION to this news we read in this same estimable paper, The Daily Film Renter, that "Sam Smith in his capacity of managing director of Anglo Canadian Distributions Ltd., has presented "Tatler" with a copy of the "Canadian Moving Picture Digest, wholly devoted to British Films." "The issue," states "Tatler", "is a direct result of the intensive work which A. C. D.

has put into the exploitation of the home product in Canada, and S. W. Smith has, you'll agree, every reason to be very proud of it."

Now we in Canada have patiently listened, for a long time, to the glory accorded the efforts of certain individuals for the creation of a British Film market in Canada; and now we feel that it is about time that we gave a little credit, where credit is mostly due, even if some of this approbation must accrue to The Digest.

* * * *

THE PRESENT interest in British Films, and the creation of a British Market in Canada is primarily due to the interest of the Prime Minister of Canada, The Rt. Hon. R. B. Bennett, who caused a survey of British studios, etc., to be made during the Imperial Economic Conference, London, England; and who has through the Government Investigation of the Film Combine in Canada, exposed the whole anti-British Film machinery in operation here! The British Film interest of the Prime Minister of Canada, preceded the election of July of 1930, when as opposition leader, Mr. Bennett brought the question of the foreign control of Canada's screen to the attention of Parliament, which was then in session.

The Federation of British Industries, film department has been the dominant force in England, together with the Marketing Board, which has been endeavoring to give British Films their place, not only in Great Britain, but in Canada and the other Dominions, not forgetting the U. S. market also. Playing a conspicuous part is Mr. John Maxwell, President of B. I. P., and Arthur Dent, Managing Director of the distributing units of this dominant producing company of England.

* * * *

CO-OPERATING with these units, we find The Canadian Moving Picture Digest, whose British activities extend back over a period of thirteen years, and leading up to the British Film Survey made by Mrs. Joshua Smith (Ray Lewis) for the Prime Minister of Canada, in co-operation with the F. B. I.

Mr. John Maxwell, Mr. Arthur Dent, Mr. "Mickey" Balcon, Mr. Gell of Gaumont-British, Mr. Simon Rowson, Mr. Herbert Wilcox of British and Dominions, will corroborate this statement made by The Digest, as will also Mr. Neville Kearney, that contractual relations for British Film Trade in Canada were set into motion by Ray Lewis; and that the British Film number is the result of a conference between the F. B. I. and Ray Lewis, together with Arthur Dent of B. I. P.

* * * *

CREDIT is due Sam Smith as representative of Regal Films for promoting British Film Trade in Canada, and credit is due Mr. N. L. Nathanson, in control of Regal Films for his vision in connection with the creation of a British Film market here, but it has principally been the interest of the Prime Minister of Canada, and the straightforward and detailed report of Commissioner Peter White, K.C., together with the support given by the F. B. I. and The Canadian Moving Picture Digest which has opened up a trans-Canadian highway of Film Trade for British Pictures, an example for other Dominions to follow.

Carl Laemmle proudly presents "Waterloo Bridge"—There is a good reason. It's very, very good!

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Politics," a Metro-Goldwyn-Mayer production co-featuring Marie Dressler and Polly Moran. Marie and Polly are together again in a hilarious comedy of political affairs. Hattie Burns, Marie Dressler, is nominated by the women of the city, as candidate for Mayor, when the Mayor, who is running for re-election, refuses to close the speak-easies in the city, and as a result is hastily ejected from the women's meeting. Hattie is ably assisted in her campaign, by her aide-de-camp, Ivy, Polly Moran. The men try to discourage their wives, but instead of being met with success, are met with a strike, instigated by Marie and Polly, in which none of the wives will participate in any home duties until the husbands promise to vote for Hattie. On the eve of the election, Hattie discovers that her daughter has hidden, in their home, a racketeer, who is wanted by the police for a shooting episode. He is taken by the police, but exonerated when the real criminal confesses. He reforms, and marries Hattie's daughter. Hattie is elected and honours Ivy by making her "Commissioner of Garbage." Directed by Charles F. Riesner.

UPTOWN—Manager Tom Daley — Ina Claire in the R.K.O. Pathe feature, "Rebound." Ina Claire, in love with Robert Williams, is very despondent when he takes a trip to Europe, without as much as declaring his love. When she meets Ames, whom Myrna Loy has just broken an engagement with, both being on the "rebound" they fall in love and marry. In Paris celebrating their first anniversary, Ames meets Miss Loy and is very attentive to her. Their close friendship hurts his wife, and although Ames neglects her and Williams who is still in love with her, wants her to get a divorce and marry him, she refuses. Ina begs her husband to change his conduct, but he is merely indifferent to her plea. Later realizing that she is losing all self-esteem, Ina tells Ames that she is going to divorce him, and does not care if he has an affair with Myrna. She files a suit for divorce, but before it is granted, Ames realiz-

ing that he loves her, returns and they are reconciled. Directed by Edward H. Griffith, from the play by Donald Ogden Stewart.

IMPERIAL—Manager H. V. Knevels — "Bought," a Warner Brothers' picture, starring Constance Bennett. Stepheny Dale, a model in a very fashionable wholesale dress house, on the death of her mother, goes to live in an apartment, preferring the company of her books to any of the people she meets. Getting acquainted with Ben Lyon, a young writer, they fall in love, and one is led to believe that as soon as Ben succeeds he will marry Stepheny. Through one of the buyers she knows, an old man named Mr. Meyers, she gets a position as social secretary to a prominent doctor; where she meets a wealthy young man. Always loving luxury, and having great social aspirations, she consents to marry him. Later getting tired of all the luxury, and realizing that her old friends are the finer ones after all, she tells her fiance the truth about herself, that her father and mother were never married, and he replies that he cannot marry her. Stepheny, after leaving him, goes to see Mr. Meyers, and discovers that he is her father; and through him she is reconciled with Ben Lyon. Directed by Archie Mayo.

TIVOLI—Manager Jimmy Lynch — Cyril Maude in "These Charming People." The story of an impecunious Colonel, who depends for his livelihood, on his daughter's husband, a wealthy ship owner. There comes to pass a fine state of affairs, when the daughter and her husband having a quarrel, separate. The father does everything to make her return, but is foiled in his attempts when she runs away with her husband's secretary. A Paramount picture, directed by Louis Mercanton.

SHEA'S—Manager Jerry Shea — "Meet the Wife," with Laura La Plante and Lew Cody. Laura is the rather dumb wife, who is confronted with a very odd problem. A supposedly dead husband, very inopportunistically returns after his wife has remarried. The question is, what can they do concerning this bigamy situation. However everything is worked out to the entire satisfaction of all concerned, by the two hubbies. A Columbia picture, directed by A. Leslie Pearce.

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Round About the Studios

Stothart to Write Musical Scores for "The Cuban"

The man who composed the score that launched Lawrence Tibbett on the talking screen, will officiate in a like manner in his latest picture. Herbert Stothart, eminent American composer and international authority on light opera, is writing the complete score of songs and incidental music, for Tibbett's newest picture, "The Cuban," work on which will start this week at the Metro-Goldwyn-Mayer studios, under direction of W. S. Van Dyke.

Beaudine Signed by Columbia

William Beaudine, one of the screen's pioneer directors, equally noted for his direction of both comedies and dramas, has been signed by Columbia Pictures to handle the megaphone on a number of productions. His first assignment will be "The Men In Her Life," adapted from the "best seller" of the same title by Warner Fabian, which also ran serially in "Romance" combined with "Everybody's Magazine." The picture which is one of the company's outstanding films in the 1931-32 line up will go into production as soon as a suitable cast has been selected.

Ann Harding Completes "Devotion"

Ann Harding has completed "Devotion," the first of the four starring vehicles in which RKO Pathe will present her during the new season. The story is an adaptation by Horace Jackson of a Pamela Wynne novel, directed by Robert Milton.

"Gordon of Khartoum" New B.I.P. Film

British International Pictures announce the early production of a film which will have for its subject that immortal hero of English history, General Gordon of Khartoum.

The direction of "Gordon of Khartoum" has been assigned to Anthony Asquith, who is now completing "Carnival" at Welwyn Studios.

M-G-M "Politics" Sets New Records

"Politics," Metro-Goldwyn-Mayer's new Marie Dressler - Polly Moran laughfest, continues to be one of the greatest hot weather depression-smashers, rolling up new records in every part of the Country.

At the Capitol Theatre, New York, where Polly Moran is now making a week of personal appearances, "Politics" registered one of the largest two-week grosses of the past two years.

Other reports sounded the same enthusiastic note. In Buffalo and Boston, the picture set a new summer record. In Rochester, box-office grosses soared far ahead of those for the Dressler-Moran picture, "Reducing," and in Pittsburgh and Kansas City the biggest business of many weeks was turned in.

Another Try for "Queer People"

After being produced off and on, for the past few months, Howard Hughes has finally decided to give "Queer People" another chance, and the picture will again go into production at the United Artists studios, just as soon as the two air films, now being shot, are completed. Leo McCarey, the original director will resume his work on the picture.

Important Cast for Pathe's "Suicide Fleet"

The importance with which RKO Pathe considers the big navy special "Suicide Fleet" is evidenced by the fact that every male star and player on the feature contract list except Eddie Quillan has been placed in the cast.

Bill Boyd heads the array of contract talent in the starring role. He is supported by Robert Armstrong, James Gleason, Harry Bannister, and the western star, Tom Keene. Except for Quillan, that completes the studio roster of feature contract players. Quillan is busy on a new starring vehicle of his own.

To Play Leads In "Flying High"

Katherine Crawford and Pat O'Brien will have the romantic leads in Metro-Goldwyn-Mayer's picturization of "Flying High," which has just gone into production at once at Culver City.

"Flying High" is being directed by Charles Riesner.

Latest M-G-M Shorts

Cauliflower ears, "flying mares," hammer locks and mat burns are about to make their debut in talkies.

Production began last week on Metro-Goldwyn-Mayer's latest short subject showing some of the twists and turns in wrestling, with Ward Wing directing.

Rehearsals to Begin on "Frankenstein"

Colin Clive, the noted English stage star and James Whale's leading player for "Journey's End," arrived at Universal City safely via airplane on Monday, in time to go into rehearsal for his role in "Frankenstein." Rehearsals will occupy three days. Two other members of the cast have been announced—Edward Van Sloan, who will play the doctor, and Frederick Kerr, who will play Baron Frankenstein.

Tay Garnett Appointed Supervisor

Charles R. Rogers, RKO Pathe production chief, announces the appointment of Tay Garnett as a supervisor at the Studios in Culver City because of his excellent work as a director. Garnett's latest effort is "Bad Company," the next Helen Twelvetrees release.

Universal Signs Clara Bow

Clara Bow, after reading about one hundred or more stories, has finally centered her attention on "The Impatient Virgin," the Don Clarke fiction, in which she will be featured for Universal, if the adaptation is satisfactory to her. Miss Bow has already turned down one script, and Gladys Lehman is working on another. Clara states that she intends to be boss of her pictures, and also to stand by her declaration of no nude effects in her pictures.

Marie Dressler Soon To Start Picture

Marie Dressler is reported to be recovering rapidly from a recent minor operation and after a short rest at her Hollywood home, will be able to begin work in her new picture, "Emma." This will be directed by Clarence Brown, who last directed "A Free Soul."

"if you don't want it, I want it." Paramount Publix reason for discarding localized picture buying, plus politics!